INDEX TO VOLUME 42

Bingham, Dennis. "Men With No Names: Clint Eastwood's 'The Stranger' Persona, Identification, and the Impenetrable Gaze." 42.4 (Winter 1990): 33–48.

Blumenberg, Richard. "Cohesion and Fragmentation in Narrative Screenwriting." 42.3 (Fall 1990): 59–65.

Burgoyne, Robert. "The Cinematic Narrator: The Logic and Pragmatics of Impersonal Narration." 42.1 (Spring 1990): 3–16.

Butler, Jeremy G. "College Course File: Star Images, Star Performances." 42.4 (Winter 1990): 49–66.

Clark, Danae. "Acting in Hollywood's Best Interest: Representations of Actors' Labor During the National Recovery Administration." 42.4 (Winter 1990): 3–19.

Curry, Ramona. "Madonna from Marilyn to Marlene—Pastiche and/or Parody?" 42.2 (Summer 1990): 15–30.

Dancyger, Ken. "The Bigger Picture: A Consideration of the Influence of Journalism and Theatre on the Feature Length Screenplay." 42.3 (Fall 1990): 24-33.

Dancyger, Ken, and Jeff Rush. "Introduction." 42.3 (Fall 1990): 3–4.

Ehrlich, Linda, and Ning Ma. "College Course File: East Asian Cinema." 42.2 (Summer 1990): 53–70.

Fragola, Anthony. "Art as a Source of Imagistic Generator for Narrative." 42.3 (Fall 1990): 41–50.

Gregg, Ronald. Book Rev. of *The Hidden Cinema: British Film Censorship in Action, 1913–1972*, by James C. Robertson, *The British Documentary Film Movement, 1926–1946*, by Paul Swann, *The Age of the Dream Palace: Cinema and Society in Britain, 1930–1939*, by Jeffrey Richards. 42.4 (Winter 1990): 67–73.

Keil, Charlie. "Reframing *The Italian*: Questions of Audience Address in Early Cinema." 42.1 (Spring 1990): 36–48.

Kepley, Vance. "Soviet Cinema and State Control: Lenin's Nationalization Decree Reconsidered." 42.2 (Summer 1990): 3–14.

Kervin, Denise. "Ambivalent Pleasure from *Married . . . With Children*." 42.2 (Summer 1990): 42–52.

Lucey, Paul. "Writing the Short Film." 42.3 (Fall 1990): 51–58.

Miller, William. "Resources for the Screenwriter and Screenwriting Teacher." 42.3 (Fall 1990): 66–75.

Norden, Martin F. Book Rev. of *Hollywood Speaks: Deafness in the Film Entertainment Industry*, by John S. Schuchman. 42.3 (Fall 1990): 76-78.

Polan, Dana. Book Rev. of *Fritz Lang: Genre and Representation in His American Films*, by Reynold Humphries. 42.3 (Fall 1990): 73–75.

Preis, Eran. "Not Such a Happy Ending: The Ideology of the Open Ending." 42.3 (Fall 1990): 18–23.

Prince, Stephen. "Power and Pain: Content Analysis and the Ideology of Pornography." 42.2 (Summer 1990): 31–41.

Rhiel, Mary Beth. Book Rev. of *Joyless Streets: Women and Melodramatic Representation in Weimar Germany*, by Patrice Petro. 42.4 (Winter 1990): 74–78.

Routt, William D., and Richard J. Thompson. " 'Keep Young and Beautiful': Surplus and Subversion in *Roman Scandals*." 42.1 (Spring 1990): 17–35.

Rowe, Kathleen K. "Romanticism, Sexuality, and the Canon." 42.1 (Spring 1990): 49–65.

Rush, Jeff. "Internalizing History: The Limits of Transforming Documentary into Fiction." 42.3 (Fall 1990): 5–17.

Viera, Maria. "The Work of John Cassavetes: Script, Performance Style, and Improvisation." 42.3 (Fall 1990): 34–40.

Walton, Pam. Film Rev. of *No Need To Repent*. Dir. Ann Alter. 42.4 (Winter 1990): 79–80.

Wexman, Virginia Wright. "Returning From the Moon: Jackie Gleason, the Carnivalesque, and Television Comedy." 42.4 (Winter 1990): 20–32.

Woodward, Katherine S. "College Course File: American Film Comedy." 42.2 (Summer 1990): 71–84.

Zimmerman, Patricia. "Out of Focus and Overexposed: Introductory Filmmaking Textbooks." Book Review Essay. 42.1 (Spring 1990): 66–73.